

diameter and about 27 to 30 inches long. These rolls were then spun into fine yarn which was ordinarily not doubled and twisted when used for cloth. The yarn was wound into skeins on a reel and then dyed the desired color, provided the wool had not already been dyed.

The hand looms used were usually clumsy and the manipulation of them was hard, fatiguing work. The two most common fabrics manufactured in the homes were woolen and linsey. To spin one pound of wool into yarn in one day required considerable effort and skill, and to weave from five to seven yards of cloth constituted a good day's work.

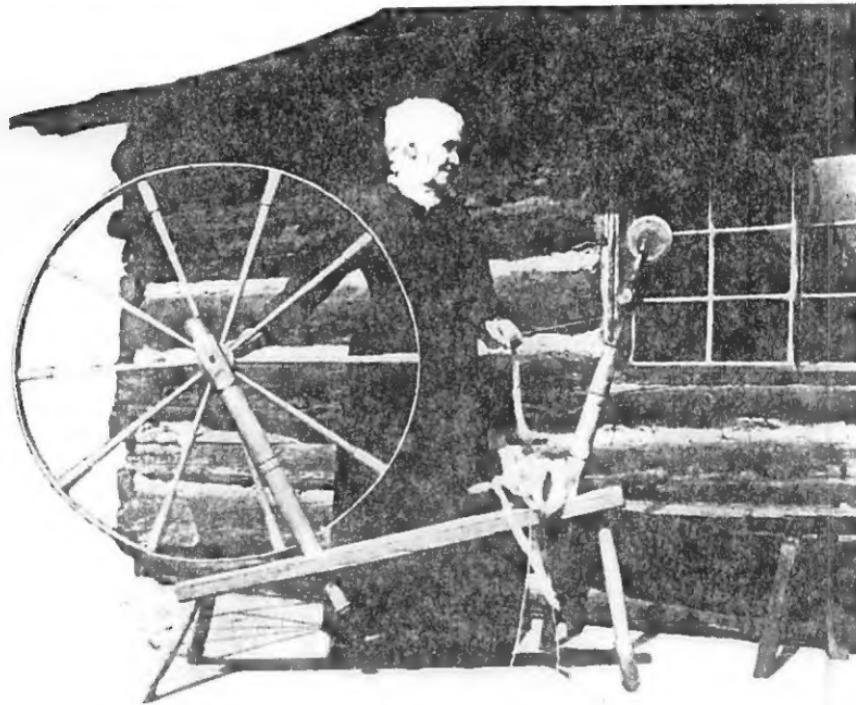


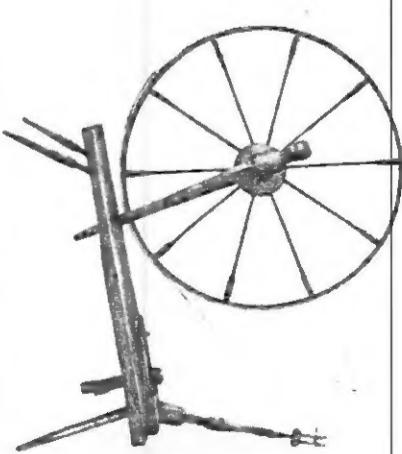
FIGURE 107.—Spinning wheel for spinning wool into yarn. This type of machine was used during pioneer days.

Cotton goods. Calicoes and other fabrics were freighted by ox teams across the great plains. This long trek overland necessarily made them expensive. During the Civil War period, calicoes sold for one dollar or more a yard. Where there was little money in circulation, as is true in most pioneer communities, the purchase of a calico dress was an event in the life of its owner. It is not surprising that mending of clothing was carefully, and as a rule, skillfully done by the women of this hardy and ambitious group of people. Another thing that contributed to high standards in mending lay in the fact that practically all clothing was made by hand. All trimming was also hand made. Small pieces of hand made, crocheted, knitted, or netted lace were used for collars, ties, frills, and cuffs.

The love of color and the desire for personal adornment stimulated

Ady
bits of
Looms
Samples
of Rugs
etc

The **Spinning Wheel**, used in Europe as far back as the 1200's, was the first device to give the spindle a spinning movement. The principle was the same as the hand spindle, but the spindle was mounted horizontally. A band or small belt connected to a large wheel passed over a groove in the spindle and turned it. A foot



National Gallery of Art, Index of American Design; National Cotton Council
The Old Spinning Wheel, above, so common to colonial houses, could make only one thread at a time. It could not compare with a modern spinning machine, right, which makes hundreds at a time, and gives threads firmness and strength.

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Demonstrations to be held daily

Continuous demonstrations will be held each day at the festival in flower arranging, crafts and ceramics.

Flower arranging will be in the lobby, off the South Temple entrance, each day at 3 p.m. and 7 p.m. Sponsored by Florist Transworld Delivery (FTD), the demonstrations will feature 21 outstanding designers.

Craft demonstrations will be held in the north end of the Exhibition Hall, near the gardens.

The schedule includes:

THURSDAY, FEB. 28

2-4 p.m. — Carole Jackson, spinning; Carol English, cards and flowers; Eunice Lind, knitting; Jean Godfrey, Ukarinian eggs.

4-6 p.m. — Carole Clayton, Ukarinian eggs; Judy Jarrow, braided rugs.

FRIDAY, MARCH 1

10 a.m.-noon — Sherm Meridith, lapidary; Jan Ferre, Ukarinian eggs.

Noon-2 p.m. — Skip Dalton, wood carving; Lois Sager, calligraphy.

2-4 p.m. — Susan Richardson, Ukarinian eggs.

4-6 p.m. — Carol Hatch, quilting; Ray Allred, fly tying.

6-9:30 p.m. — Hella Pope, folk art.

SATURDAY, MARCH 2

Noon-2 p.m. — Terry Woodbrey, stained glass; Ray Allred, fish rod building; Ruth Schwager, weaving.

2-4 p.m. — Glen Rottman, wood carving; Annette Grayson, English smocking; Judy Jarrow, rug braiding and silk screen.

4-6 p.m. — John Eves, wood carving; Oleta Kingery, Ukarinian eggs.

6-9:30 p.m. — Hella Pope, tole painting; Rick Clayton, Ukarinian eggs.

SUNDAY, MARCH 3

Noon-2 p.m. — Ray Allred, fly tying; Charlotte Anderson, tatting and knitting.

2-4 p.m. — Hella Pope, tole painting; Annette Grayson, English smocking.

4-6 p.m. — Gordon Fullmer, wood carving; Jerry Nicol, wood carving.

The schedule for pottery making is:
THURSDAY, FEB. 28

4-6 p.m. — Donrae Neville.

6-9 p.m. — Gom Fairbrother.

FRIDAY, MARCH 1

10 a.m.-noon — Boyce Yanik and Marjorie Ferre.

Noon — Kathy Nelson.

2-4 p.m. — Sandie Wright.

4-6 p.m. — Sharon Moore.

6-8 p.m. — Jay Rieser.

SATURDAY, MARCH 2

Noon-2 p.m. — Travy Erickson.

2-4 p.m. — Sandie Wright.

5-9:30 p.m. — Jay Rieser.

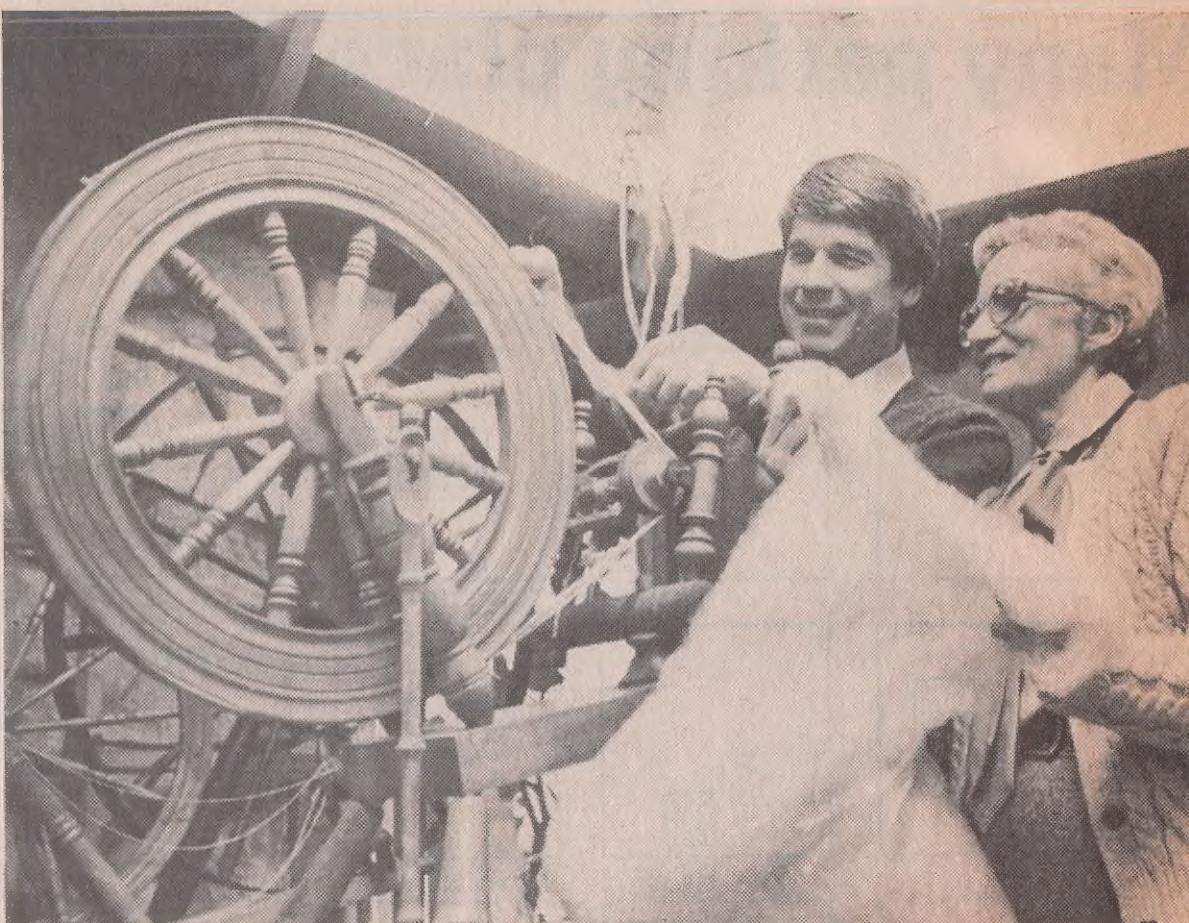
SUNDAY, MARCH 3

Noon-2 p.m. — Bonnie Swenson.

2-4 p.m. — Connie Wilcox.

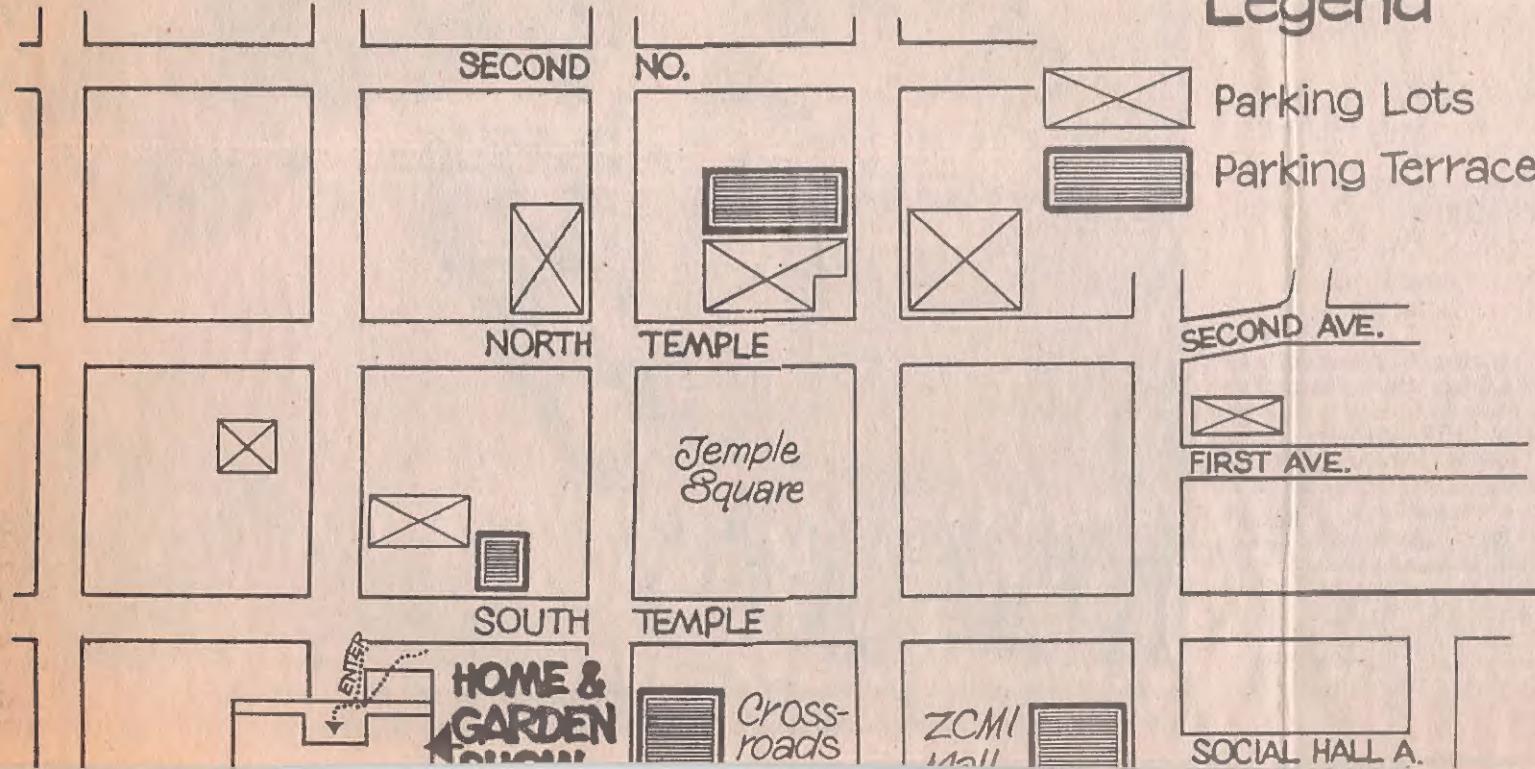
4-6 p.m. — Linda Cameron.

DESERET NEWS, WEDNESDAY, FEBRUARY 27, 1985 The Salt Lake Tribune Wednesday, February 27, 1985



Boyce Yanik and Helen Shurtliff demonstrate the art of spinning, one of the many crafts to be presented at the home and garden festival.

Many parking places in close proximity of Salt Palace



Legend

Parking Lots

Parking Terraces

There are plenty of parking places around the Salt Palace for visitors attending the Spring Home and Garden Show.

Within easy walking distance of the Salt Palace, officials say there are 10,400 off-street parking stalls — and within the downtown area there are 20,000 street and off-street parking spots, according to Retail Merchants Association estimates.

Within close distance to the Salt Palace are:

Beehive Parking at ZCMI Center, Crossroads Plaza, 119 Regent St., 300 S. State, 200 S. West Temple, 200 S. State, 165 Regent, 77 W. 200 South, 40 E. 100 South, 200 S. 200 West, 200 West Temple and 363 S. State.

Diadem Parking, 101 W. 300 South;

315 S. West Temple, 200 W. 200 South, 117 W. 300 South, 300 S. 200 West, 100 S. 300 West.

Egbert Allbright, 158 S. 200 West, 50 E. 200 South, 350 S. West Temple, 300 W. South Temple, 40 N. 200 West; 202 W. 200 South, 23 N. 200 West, 263 W. 200 South, 80 N. 200 West.

E-Z Auto Parks, 50 W. North Temple, 121 N. West Temple, 133 N. Main, 130 N. Main.

The accompanying map pinpoints parking lots and terraces in the close proximity of the Salt Palace. The convenient way to enjoy the Spring Home and Garden Show is to park at one of these lots, pay the required fee, and then forget about your car until you return for it.

Guidelines for buying basic hand garden tools